

## FURNISHING A HOME

A Cheap and Fascinating Bed Chamber. The Effective Use of Hardwood in Interior Decoration.

A Young Wife, Country Home.—You ask me to give you a design which will be pretty and effective for your bedroom, and yet you wish to spend so small a sum that the materials must necessarily be of the cheapest description. Well, why not buy them as cheaply as is consistent with usefulness and wear? I yet insist they may be beautiful. You complain that you are almost poverty stricken, and yet that you have a hankering for a beautiful home. As you have this advantage that you are compelled to buy everything new you may accomplish even that on a sum small enough to astonish you. You admit that you must have a bureau, bedstead, washstand and two chairs in this room and that you have not yet prepared or thought of all of this is in your favor. You have no half-worn, ugly articles which, from motives of economy, you feel obliged to use, but which would throw out your scheme completely.

Paint the floor and the woodwork of your front bedroom a soft creamy yellow (not so pale a shade, however, that you cannot have your walls a shade lighter.) Paint the floor all around the edge in a border about two feet wide. Be sure that the best quality of paint is used for this, having some varnish in the last coat, and that it is smoothly put on. Then buy just enough carpeting (small figures of brown and yellow would be pretty, or dark blue) to cover the center of the room. A mere remnant would be enough. Make a mat of this by sewing it together and binding it all around with braid; tack it down carefully, so that it will come well over the line of your yellow margin. In front of your bed lay a small, black fur rug or mat.

Have your walls calmed in plain yellow. This can be done for \$4 or \$5, and a beautiful paper fringe of yellow roses, on a white ground, should not cost you more than \$1. Have the ceiling painted a plain tint of the ground work of your frieze; this may be a cream, just off of white, or it may be white.

So far you have a room sweet, sunny and airy looking in the extreme. I am glad that you say you do not feel inclined to buy from the furniture store a cheap wooden chest. This would remove all possible distinction from your little room. The cheap, white iron bedsteads are usually poorly painted a blue white; you can change this by giving it two coats of your creamy yellow paint. This will look well with the brass tips, and a dainty, carefully made spread of white dotted muslin, with a deep frill all around it, will make of your cheap little bed a thing of beauty. This frill, or valance, should be quite full and have a hem an inch wide. If you find it flares too much while new, crease it in little pleats with the fingers. A good quality of dotted Swiss can be bought for from 15 cents to 20 cents a yard. There is double width also for the center of spreads. Hang full, white curtains of dotted muslin at your windows, ruffle the front edges with plain Swiss, two inches and a half wide. The very wide, floppy-looking ruffles that were once so fashionable are not used now; crisp looking little frills have taken their place. Tie them back with white cords and tassels.

Instead of a cheap bureau I would buy a chiffonier, which has so many more drawers in it. Get one which is perfectly plain, but has brass handles of a good pattern; have this and your two plain light wooden chairs rubbed down with sandpaper and painted yellow, with the same soft yellow as your walls, bedstead, etc. Next get one of the long narrow mirrors, which hung sideways, will just reach across the top of your chiffonier; paint its wooden frame also yellow and hang little curtains of figured yellow India silk on either side of it. Run a slender brass rod across the top of the mirror, and from this suspend the curtains. This gives a quaint effect to your chiffonier, and you can carry out this little suggestion by placing a tall crystal candlestick with a wax candle and pretty yellow shade in front of the curtain. But do not leave your dresser in this state; give it a dainty and finished appearance by a fancy basket with yellow ribbons in it, plain white, fashioned of a bit of yellow silk and such trifles. Without them your pretty scheme is wasted.

A bamboo stand, having a shelf below, makes a cheap and serviceable washstand. Two slender upright strips of wood tacked at the back and holding a brass rod in place support a white muslin frill which serves as a splasher, and on this place your white and yellow toilet set. For a little box shelf in this tiny apartment, whose keynote is economy, get a soap or candle box about two feet long, paint it black and place it against the wall a little more than five feet from the floor; support it by two light iron brackets screwed to the wall. You can buy them for 10 cents apiece. Put the bottom of the box against the wall, the side resting on the brackets, to which it is also screwed. Now fasten a small rod across the upper edge of the box, in front, and hang silk curtains corresponding with those on your mirror, so that they will fall on either side of the opening. If you wish to draw the curtain you will find this a convenient place for medicine bottles, and there will yet be room for the three or four books that it is pleasant to have conveniently at hand in a bedroom. On top of the box you can place more books or photographs, and on one end of the top shelf, when you wish to decorate, I would place a small yellow bowl of white marguerites.

Make flat cushions for the seats of your chairs of yellow denim or India silk, and tie them in with yellow satin ribbons. Thus you perceive we have spent a good deal of thought in furnishing this room, but very little money, and I have gone into details which may be tedious, because your letter voices the appeal of so many that come to me.

A ROSE BEDCHAMBER.

S. H.—You write that you wish me to give you a scheme for the "daintiest bedroom imaginable." I will, therefore, send you a design for a "rose room," which would, I think, have satisfied even Mme. De Pompadour. As you have a bay window which opens on to an upper balcony it will be easier to render this room completely charming. Medieval furnishings are grand and suggestive, and are well in their way; a room in delft blues is distinctly artistic, a Dutch bedchamber is quaint and attractive, but when a woman's boudoir is in question there is nothing, to my mind, which so suggests the very essence of femininity as a damask rose. I would, therefore, take this flower for my symbol in fitting up my room, and use its delicate pink bloom for my coloring. Beginning with your walls, have them tinted the pink of the seashell. You know what a warm, soft, pale pink that is. You cannot secure this delicious shade in anything but the water color of caldmining. The most expensive papers all contain some tones that are deeper than you wish to use here. Have your white woodwork given an ivory finish and place your picture and mold down far enough to secure a deep frieze of garlands of pale pink roses. If you have to send far and wide for it will be worth your while to do so. To secure the exact effect of the roses being painted against the ceiling cut

out the paper edge, following the line of the garlands. I have done this with great success and know that it is practicable and extremely effective.

Next curtain your windows with French cretonne, having an ivory white ground and pale pink roses scattered thickly upon it; line the curtains with pink satin in the same pale shade, and hang ruffled point d'esprit curtains under them. Tie all back together with pink cords and tassels. Cover one large Morris chair with the cretonne, two smaller chairs and a footstool. Beside a white chiffonier I would have a dressing table draped with white point d'esprit net over pink satin. Hang full curtains of the net on either side of the large square mirror, and put a full ruffle as a valance across the top. As a finishing touch to this dressing table I would set two small crystal candlesticks in front of the glass, holding pink wax candles, and on these have French candle shades, made either of innumerable tiny pink roses or to represent a single rose.

Let your slender crystal night lamp, placed on a white stand beside the bed, have also a shade of pink roses. You will find this mingling of white and pink and crystal very beautiful, and you will feel repaid for keeping everything alien to this scheme out of the way.

I knew a woman who spent several years collecting for a "rose room." Everything during that time which came in her way and seemed formed to add to its beauty she purchased and laid patiently aside. The result was an effect so complete and exquisite that she felt well repaid for her restraint. If you can afford a royal Wilton carpet of a white ground, with wreaths of pink roses, it would be very beautiful, but there are many cheaper floor coverings which would be appropriate.

For your bed have a brass half canopy. Over a spread of pink satin lay one of point d'esprit, having a ruffle eight inches wide on the edge. This must fall to within two inches of the floor all around the three sides. Above this ruffle set another, one deep, making both ruffles quite full. The effect is airy beyond description. At the head of the bedstead put in a white net gathered over the sateen; and on the top of the canopy cover first plainly with sateen, then draw the net in full pleats over this toward the center, finishing this with a rosette in the middle. From the sides of the canopy hang full diaphanous curtains of the net ruffled; catch them back half way with tiny white silk cords and tassels. These curtains should fall to a line with bottom of spread. Finish the edge of the canopy all around with a full valance of net about eight inches in width. A round bolster, covered first with the sateen and then the net, drawn to rosettes at the ends, makes the proper finish for this bed.

**SUGGESTIONS FOR A MUSIC ROOM.**  
Mrs. M. G. P. Suburban writes to me for suggestions in the coloring and arrangement of a music room. In response I would say: As you have used roses for decoration of side walls and ceiling, I would advise the use of old rose color in draperies, etc.

You have used an Axminster rug of old rose on the floor, and you would like further to know—first, about curtains. Use handsome lace, with overcurtains draped back of old rose satin brocade. The lace curtains should fall straight, almost meeting in the middle. Second, portieres. You say that your rug runs into a border of green. You could have your portieres in this green or of old rose; they could be of velours or could match the window drapery. You failed to inclose diagram. Third, "What extra furniture will I need?" You will need some mahogany chairs in colonial or Louis XIV shapes. The inlaid mahogany is particularly pretty for a music room. I have seen very handsome pieces with musical instruments (often a harp or lute) inlaid in back. Use some pale green, some pink seats. Any ebonized or veneered rosewood or gold chairs or small tables are also appropriate. Fourth, "What pictures do you advise?" I strongly advise one good-sized picture in the delicate tones of pastel, water color, or even a very fine, exquisitely toned print representing nymphs with clouds, cupids and roses. I once saw such a picture framed in Florentine gold frame, and hung over a grand piano in a music room, and it struck a delightful note of appropriateness. There are many of Tadpole's figures that would do here, and there are, of course, more classic themes of Alma Tadpole, of which I think you could get fine copies. The stereotyped custom of hanging photographic heads of the great composers at intervals around such a room is a very fatiguing thing. As you know we are always apt to be a little bored when the expected happens.

To be charmed by an unexpected effect of beauty in arrangement is always exhilarating. Therefore, I would advise you to use your undoubted good taste in securing exquisite effects of harmonious coloring in your room. If you have any fine engravings or photographs of musicians or musical subjects frame them in ebony and gold and group them some well lighted panel of the wall. In placing your Venetian you should also carefully consider the light. It is always well to set a palm either behind or at one side of such a piece of statuary; it decidedly assists the effect. A piece of East Indian embroidery in delicate colors would look well on your piano. A white and a black fur rug would look well on your floor. I would hang a very cold shade of almost grayish green (sage green is one name for this color) raw silk at the door and window of hall. Use old rose velours on the seats in music room.

KATE GREENLEAF LOCKE.  
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## CHILDREN AND THE BIBLE.

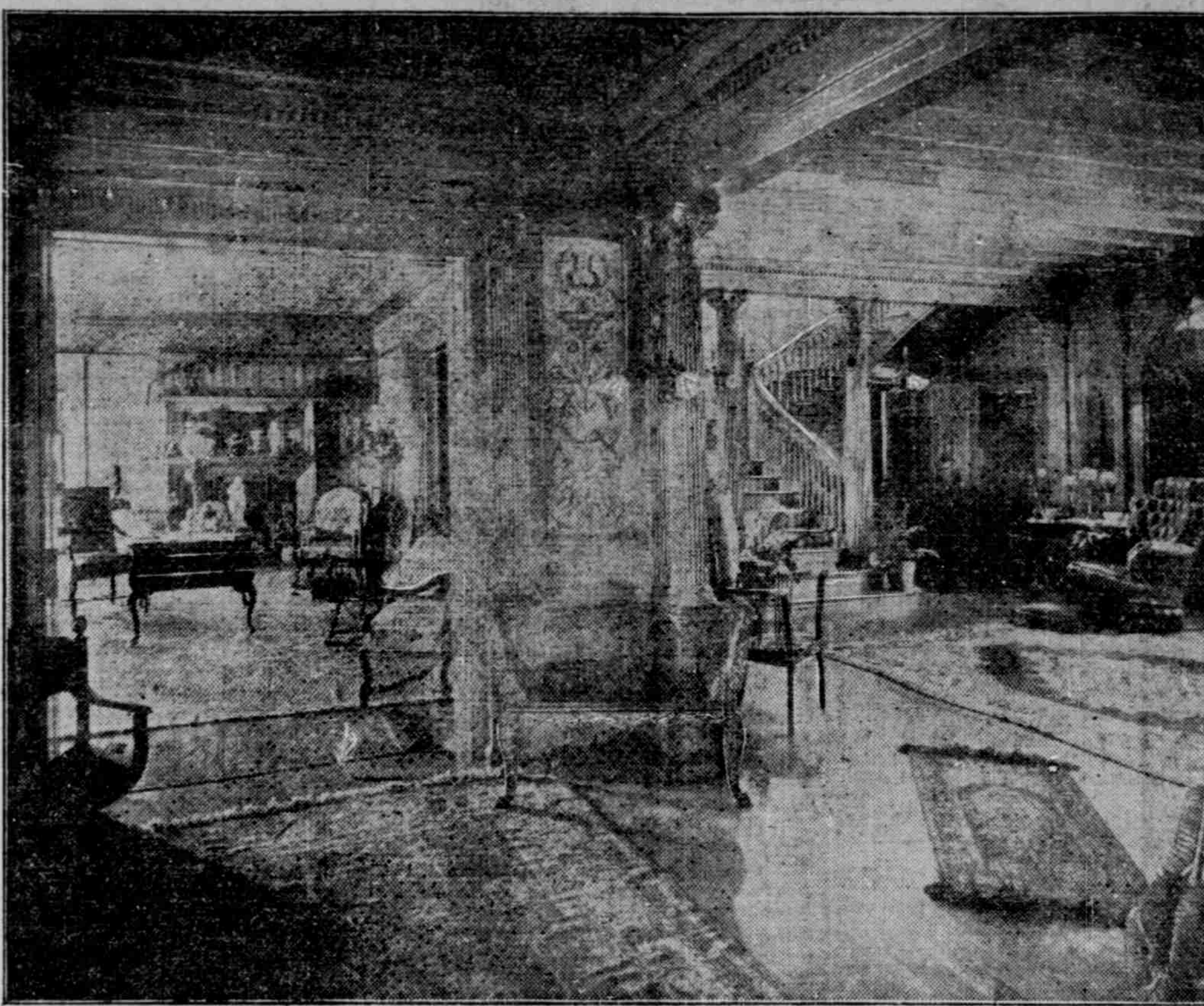
Examples of Right and Wrong Views by London Scholars.

London Chronicle.

The sayings and remarks of children are often presented for the amusement of the public in a way that strikes a sad note that have been compiled by adults, but no such suspicion can fall upon the amusing answers given to Scripture lessons by London Board School children. They are set down in cold black and white in the annual report of the examiner, which has just been presented to the School Board.

In Standard VI, from the boys, answers like these were found on the examination papers: "Elijah wished to die, but God made him live," "The story of the blind men and an elephant was a very strict evidence." Sometimes there are unnecessary embellishments, remarks the examiner, as, for instance, "Allah was no scholar, and he used fearful language." One boy put a novel interpretation upon the divine injunction to take no thought for the morrow by rendering it, "Enjoy to-day whilst you can." On the danger of riches, this is a typical young Londoner's holding forth: "Money brings misery upon people, and so preys on their mind that they drown themselves, or shoot themselves, or something of that sort." Among the girls it appears that the dangers of riches were often transformed into the notion that rich people cannot go to heaven and that the right thing for them to do is to immediately distribute their possessions among the poor.

The answers seem sometimes an echo of careless expressions of the teacher, according to the examiner. As an instance he cites the case of a boy who, dealing with the parable of the Pharisee and pub-



THE WAY TO OPEN UP THE LOWER FLOOR TO SECURE SPACE AND DIGNITY OF APPEARANCE.

lican, says: "He who prays most thinks least." Again, in reply to the question as to what Christ meant by the words, "On these two commandments hang all the law and the prophets," some of the replies were very curious. A seventh standard boy wrote: "I understand Christ's words 'hang all the law and the prophets,' as Christ's dislike of the law and prophets." From the same standard there were many answers of a similar character, some of them hinting that the words meant that the prophets ought to be hung.

The explanation of the passage, "And yet I show unto you a more excellent way," are generally of little value, says the examiner, but in one case he shows that it is very good indeed. This is what a Standard V boy says about it: "All cannot be prophets; all cannot have great knowledge; all cannot have the wisdom of God; all cannot be proud, and those who have a humble rank need not be downcast and sad. But I will show you an endowment in which

Tudric pewter and earnestly coveted the possession of some good pieces. She and her husband are enthusiastic pewter collectors, and while the pewter of Tudric make is not antique nor expensive, it is distinctly beautiful in design, and is wrought into household goods that grow in daily value by reason of their utility and decorative charm.

In this particular type of pewter nothing flimsy or false, in material or design, is permitted, and every article is as carefully half-marked and registered as the finest sterling silver. It is not a pewter of very white luster, nor capable of receiving a polish that simulates silver.

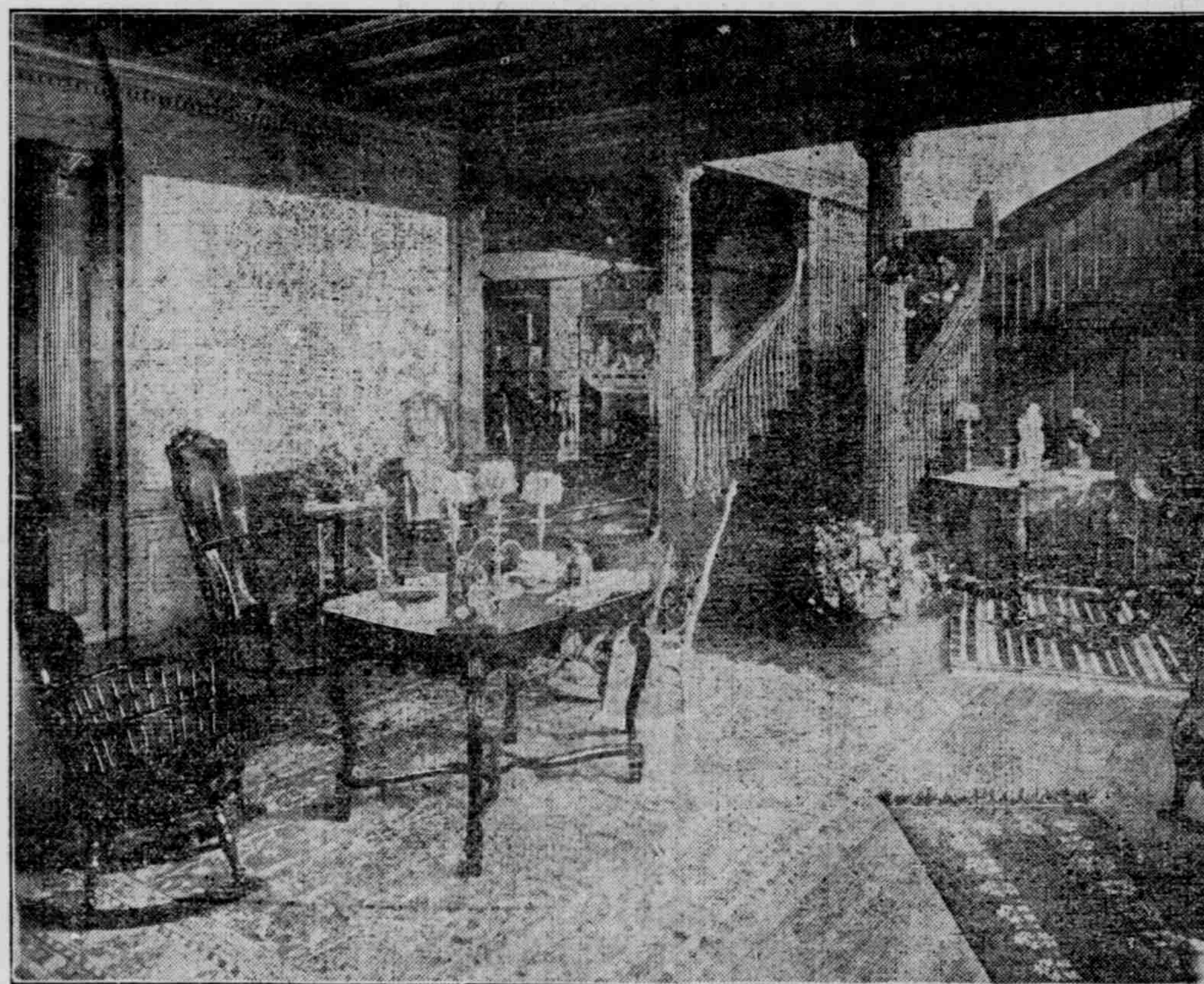
The color of the antique Dutch and English composition has been studied and secured, and, while in the designing many good old forms have been retained, the cups and platters are invariably treated with special decoration that can be only described as Tudric. A piece of good Tudric is always a special piece, hand wrought by

Last Christmas a toilet set of Tudric pewter given a lucky woman was acknowledged by the dealer who had it on sale to be the most artistic bit in his elaborate holiday stock.

It consisted of twelve hand-wrought pieces adorned with the peacock pattern in a mosaic of colored glass. In point of beauty of design and workmanship this splendid set easily outranked anything of the kind in silver, gold or ivory that was sold during the holidays, and established the reputation of this new method of working in an ancient metal.

## Why Teachers Are Not Properly Paid.

William McAndrews, in the World's Work. The words of a wealthy man, a large giver to educational work, are thus reported in a newspaper account of one of his recent speeches: "For the teacher cannot be a slave. She must think and act for



AN EFFECTIVE USE OF HARDWOOD IN INTERIOR FINISH AND DECORATION.

all can excel, and without it all other gifts are of no good. That endowment is love."

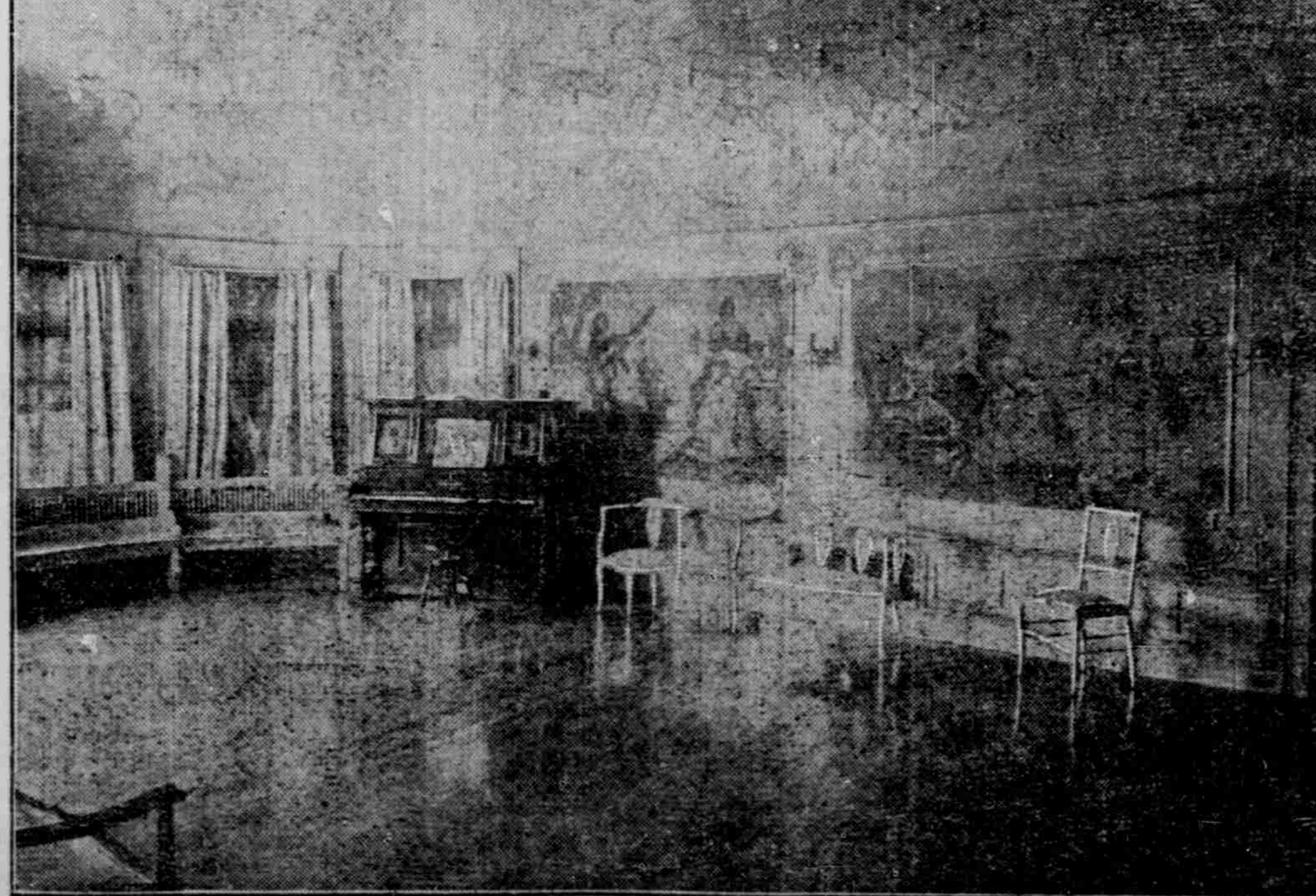
## PEWTER WEDDINGS.

Substitute for the Anniversary Celebrated by Wooden Gifts.

Philadelphia Record.

It is the modish thing this year for all those happily married couples who wish to celebrate their fifth anniversary to announce a pewter instead of a wooden wedding. The richly colored Connemara stones are sunk in ebonized in the skin of the pewter, and these, with Scotch pebbles, bits of highly polished onyx, black and white lava, malachite and cameo shell, with occasional touches of enamel, is all the color treatment allowed.

In Tudric pewter every household article, from high art milk pails to many branched candelabra, are made, and the shrewd young wife who celebrated her pewter wedding with entire success was the proud recipient of a stunning crystal and Tudric pewter decanter with polished Prussian blue tusk handles, a waist clasp adorned with green enamel and a hammer marked vase set with glowing Connemara stones.



A MUSIC ROOM FURNISHED IN GREEN, OLD ROSE AND WITH INLAID MAHOGANY CHAIRS, ETC.

## LESSONS IN DOMESTIC ECONOMY

Important for the housewife to know the different cuts of beef when she sees them, and to know how to choose with a view to securing the best results . . .

Of all animal foods beef stands first, by right of its higher nutritive qualities and by popular selection. It is probable that, as a Nation, we eat too much beef, but a question whether, in individual cases, where cost must be considered, this charge is true. Whether the man who must daily expend a large amount of his nervous energy and vitality in the business world, in order to obtain a meager stipend on which to support a family, can indulge too frequently in a meat diet.

It may be argued, however, that he may spend too much money for this class of food, when he does indulge, for which he receives no adequate return. The problem of how to avoid this rests wholly with the housewife, who, in order to select wisely when choosing from the many cuts of beef she finds in the market, must study them to such purpose that she not only knows one part of the animal from another, but the poor meat from the good, the tough parts from the tender; can recognize any joint or cut, whether trimmed or untrimmed and can estimate both market and food value of each. Coupled with this knowledge of how to select, she must possess the skill of the intelligent cook who can do better with poor materials than a poor cook with the best supplies.

Many inexperienced housekeepers complain that the diagrams of beef given in most cookery books do not resemble the cuts they find in the markets. When once they learn to locate and recognize the principal cuts and joints they will find that there is very little difference in these cuts in various parts of the country; the variations observed are unimportant and concern the names, which are local, rather than the actual form of the cut. If you know how to locate each part the name cannot mislead you.

The butcher receives his beef in two parts, called "sides of beef"; the animal being divided its entire length after the head is removed. He must select the side of the animal which contains the different parts of the beef in cutting to suit his customers, in order to get his profits. He knows that whatever the food value may be, the average buyer is not willing to pay as much for the coarser, rougher looking pieces as for the so-called choice cuts. It is the purchaser, therefore, and not the butcher who fixes the prices. The butcher must divide his "side" into fore and hind quarters; then into small cuts to suit the customers.

A description with the location of each cut will, perhaps, help the inexperienced buyer in her selection better than an attempt to familiarize herself with the various names, according to locality; so that, whether she is buying in New York, Chicago or San Francisco, she can tell the show her butcher just where the desired cut is located in the animal.

## THE FORE QUARTER.

The fore quarter is separated from the hind quarter just back of the ribs. On the latter we recognize the small end of the loin. The first few steaks from this part are short in the flank and have very little of the tenderloin. These cuts are variously known as short, cut or Delmonico steaks. The porterhouse cuts lie between these and the junction of the hip bone and the spine. Then comes the hip-bone sirloin between this joint and the thigh bone. This has a large tenderloin and is the best cut. The flat bone sirloin is second choice. The large tenderloin, round-bone sirloin, is the poorest. These cuts comprising the loin are prepared for roasting and broiling. In the hollow of the loin are the kidneys, imbedded in hard fat, known as suet. Below the sirloin is a solid chunk of flesh, which is oddly named a top sirloin; this is prepared for broiling or for roasting by being rolled and skewered or tied. It is a familiar cut to many and known as a "rolled roast." It is fairly good for steak and an excellent piece for "pot roast."

The rump comes back of the loin and is a wedge-shaped piece of meat, coarse, rather tough and containing considerable bone, the lower end of the vertebrae and end of hip bone. It comes out between the sirloin and round. It is sold whole or in halves. When divided the thick bone is split in two. This part of the beef is used for stew, corned and boiled and sometimes cut in steaks, which may be made quite tender by treating them to a bath of oil and vinegar, or by stuffing, rolling and braising them.

The round consists of that portion back of the hip bone, the top inside the thigh, and the bottom outside the thigh. The top sirloin is really a part of the round. A steak of gristle running through the round separates

or selfishness. He is a genial, gracious citizen, generous in various directions.

## AN ENGLISHWOMAN SURPRISED.

She Found Her Maid at One of Mrs. Roosevelt's Receptions.

New Orleans Times-Democrat. Mrs. Roosevelt has stirred up things pretty generally in Washington, and is making a sensation. Her husband has done politically. Not content with organizing the household, she is adding to the regular staff of White House servants and re-enlisting new ones, she is now engaged in renovating the servants' quarters and assigning a suite of two rooms to each member of the domestic staff. She has made a revival of the old custom of holding public receptions every Saturday afternoon.

These receptions are only for women, but every formality of the more formal state reception is observed—the receiving party, the decorative array of officers in full uniform, and the Marine Band.

Lady X, a distinguished English woman of rank, who is traveling in America and making a study of educational and industrial conditions, preparatory to writing a book on the subject, was present at one of these receptions recently, with a Washington woman and an exchange tell an amusing story about it.

Lady X was invited by Mrs. Roosevelt to "stand behind the line," as it is called in capital parlance, or, in other words, to join the receiving party, which, as a rule, is composed only of the Cabinet ladies and the wives of the members of the Washington woman who had presented Lady X, tells the rest of the story as follows:

"Suddenly Lady X seemed to become as though petrified by my side. She was gazing straight ahead of her, and the sofas that were backed up to divide the line. In a moment she left my side, and she went to the end of the stream where people were filing past. I followed. When we got out in the east room she caught up with a woman in the crowd and said to her in a suppressed voice, 'Judson, what are you doing here?'

"Why, me lady," said Judson, 'Mrs. Slumgum's maid. I'm here to get my hair and make-up done by the White House to-day, and—'

"Of course this instant!" commanded Lady X.

"Yes, me lady," meekly said the woman.

"Lady X turned to me. 'I never was so mortified in all my life,' she said. 'I shall apologize to Mrs. Roosevelt for such an effort as my maid daring to come here.'

"I was so amused that I began to laugh before I explained. 'Why, Lady X, these are public receptions, you know—open to any one. I dare say all these women here to-day are wage-earners. This kind of thing is the bone and sinew and strength of our country and of our institutions. There are the very conditions which came over to study the natural outcome of a democratic country.'

"Lady X looked at me in utter amazement."

rates it into the two parts mentioned. The top side is, in reality, the inside of the round and the most tender part, as the muscles are more protected and less used on this side. In individual cases, where cost must be considered, this charge is true. Whether the man who must daily expend a large amount of his nervous energy and vitality in the business world, in order to obtain a meager stipend on which to support a family, can indulge too frequently in a meat diet.

It may be argued, however, that he may spend too much money for this class of food, when he does indulge, for which he receives no adequate return. The problem of how to avoid this rests wholly with the housewife, who, in order to select wisely when choosing from the many cuts of beef she finds in the market, must study them to such purpose that she not only knows one part of the animal from another, but the poor meat from the good, the tough parts from the tender; can recognize any joint or cut, whether trimmed or untrimmed and can estimate both market and food value of each. Coupled with this knowledge of how to select, she must possess the skill of the intelligent cook who can do better with poor materials than a poor cook with the best supplies.

## THE FORE QUARTER CUTS.

These are somewhat more complicated. Starting from the loin in the hind quarter we begin with the rib cuts. The first six are called prime ribs and are the finest in quality, therefore, in price. They are selected for the fine roasts. Sold entire or in two or more ribs. When not boned and rolled they are called "standing roasts." There is more bone and no tenderloin in this cut, but quality is similar to the loin. The blade, the seventh, eighth and ninth ribs, is included in the seven chuck ribs. The shoulder blade appears at the seventh rib (from the loin) first as a streak of gristle, which grows larger and extends from there forward. The cross-rib, a boneless, muscular piece of flesh, ties across the ribs and corresponds with the top sirloin in the hind quarter. There is no waste in this piece. It makes rather poor steaks, but a good pot roast. The plate, navel and flank are the muscular wall which covers and supports the belly of the animal. The plate is composed of layers of fat, muscle and bone, the bony ends of the ribs; it is corned and boiled. The navel is a similar cut with less bone and served in the same manner. The flank is below the loin and includes the flank steak, a thin strip of lean flesh imbedded in fat, in the young animal it is tender and of fine flavor; this steak is sometimes broiled, but is better rolled and braised.

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## GENERAL RULES FOR COOKING.

Having in the above lesson endeavored to make clear the position of the different joints and the reason for their various values and uses to which they may be applied in preparation for the table, a few general hints in regard to cooking are here added and the next lesson will tell how to judge the quality of meat when purchasing.

When cooking beef the purpose is threefold: For soups, to extract all the possible good from the meat, in such a way as to retain just sufficient flavor and nutriment in the meat to make it palatable and nutritious, while at the same time the broth or gravy is enriched. Boiling, roasting and broiling reverse the order, the object being to shut in the juices, retaining all the flavor and nutritive qualities within the meat.

In order to do this, a crust must be formed at once on the outside. The meat is, therefore, subjected to a high degree of heat until the albumen is coagulated sufficiently to form this impervious case, then the temperature is lowered and the cooking proceeds slowly enough to allow the meat to brown nicely on the outside and be well cooked throughout.

Tough meats are better boiled. By this method a lower temperature can be maintained and slower cooking insured. Long, slow cooking is necessary to break down the meat fiber and render the tough pieces more tender. Many of the tougher parts of the animal contain the most nutrients and by proper cooking are every bit as palatable as the fancy, expensive parts.

For soups, use cold water to extract the juices, but, remember, boiling is conducted on the same principle as roasting and broiling.

ment, and finally said in staccato tones: "And do you mean to tell me that this greatest gathering of ladies, including yourself, stand here for hours for no reason but to receive your own maid and cook?"

"This was a rather staggering way of putting it, but I cannot help it. It does look a little strange to you, I admit, but think of it this way: Mrs. Roosevelt and you must remember that the one true love which democracy nurses is that of equality."

"It is the most astonishing condition that has come to my notice," said Lady X, "and I am sure that you will begin to believe that Byron was right when he said the first Democrat the world ever had was Satan." And from this opinion Lady X was not to be won.

"But American women, reading the above, will envy Lady X the meanness and instant obedience of her maid. Fancy an American woman telling her maid to go home from any room, and that a public one at that, to which she had come on 'her day out!'"

## CORSET WHOLESALE SCARE.

Chemists Experimenting with Horn to Provide a Substitute.

Philadelphia Times.

Corset manufacturers are becoming alarmed over the growing scarcity of whalebone, which, through its scarcity, has recently advanced to \$6 per pound. Makers of the finer grades of corsets particularly are affected, as in the course of the year the so extensively utilized in medium and lower priced corsets. As one manufacturer remarks, "It is almost impossible to procure all the good portions of whalebone which will have to be found, probably through an agency, straight from the top of the whalers in Europe, who manufacture the finest grades of corsets, local merchants say, 'I have abandoned chemists to experiment with horn.'

That there has not been a sharp advance in the price of corsets, it is said, is because the present stock made with bone was purchased at nearly one-third less than the present market quotation for whalebone.

According to official figures, the catch of whales last year yielded only 2,000 pounds of bone, as compared with 25,000 in previous years. Whalers say the small catch is not due to a scarcity of whales, but to the present method of entering their grounds. The modern steamers used create such a disturbance, unloading vessels, that the whales have learned to take warning and swim away. The average whale yields from 150 to 200 pounds of bone, which is cut up into 20 to 25 slabs and made into corset boning.

## Recalls Shakespeare.

Brooklyn Eagle. Clyde Fitch, who has undertaken to write plays at a minute's notice, on any subject, in any given time, and to keep a theater running with them, reminds one of Shakespeare—he is so different. But he has a bigger bunk about it.